The Art History Department was pleased to welcome Dr. Vernon Hyde Minor as the 2013 Murphy Distinguished Alumni Award recipient. Dr. Hyde Minor received his BA ('68) from Kent State University in English Literature and he received his MA ('72) and PhD ('76) in art history from KU. He is a specialist in seventeenth- and eighteenth-century Italian art. Formerly Dr. Hyde Minor had faculty appointments in the Department of Art and Art History and the Department of Comparative Literature/Humanities at the University of Colorado. He is currently a Research Professor/Research Scholar at the University of Illinois, Urbana-Champaign. His publications include four books: The Death of the Baroque and the Rhetoric of Good Taste (Cambridge University Press, 2006); Baroque & Rococo: Art & Culture (London: Calmann & King 1999); Passive Tranquility: the Sculpture of Filippo della Valle (Philadelphia: American Philosophical Society, 1997); and Art History's History (Prentice Hall, 1994 and 2000). Among other professional accomplishments, Dr. Hyde Minor has served as the editor of the Memoirs of the American Academy in Rome. We were proud to have Dr. Hyde Minor back at KU and happy to honor yet another of our outstanding alumni.

Dr. Hyde Minor kindly agreed to an interview with Chair and Professor, Linda Stone-Ferrier.

LINDA STONE-FERRIER: What are you glad you learned as a graduate student that helped prepare you for your current position?

VERNON HYDE MINOR: First of all, I learned a certain discipline when it came to carrying out my research. My PhD advisor was extremely helpful in organizing my dissertation and in showing me how to come up with new information on the subject of my research, the sculptor Filippo della Valle. I also learned from the art-history faculty at KU the breadth of the field of art history as well as a number of ways in which one can write about and teach art history.

LSF: What do you wish you had learned or experienced as a graduate student that would have prepared you better for your career?

VHM: In general the faculty was not as interested in critical theory as I was then and remain so today. There wasn’t enough interrogating of art history as a critical discourse as I would have liked. On the other hand, I was taught how to learn things on my own, and so I did.
LSF: What advice do you have for current undergraduate and graduate students regardless of their career aspirations?

VHM: I think undergraduate majors in art history and graduate students should have not only a sense of what art history is as a discipline and how it is practiced, but should see that interrogating images and objects in historical, aesthetic, and critical contexts tells us a great deal about how we live in a visual culture, how we as a culture and a species understand everything around us, whether we’re studying the natural sciences or the humanities.

LSF: Assuming one’s graduate degree is completed before starting a new full-time position, what are the biggest adjustments that one has to make as one goes from being a graduate student to a professional in the field?

VHM: No matter how much one has learned as a graduate student, it will not carry you very far once you begin teaching. Preparing PowerPoints and putting together notes for the classes you teach requires an enormous amount of time early in your career. And of course you have to get out publications, half a dozen articles and a book by the time you’re reviewed for tenure. Besides, your colleagues will expect some “service,” as well, although one should keep that to a minimum until after tenure. The usual allocation of effort at a research university is 40% teaching, 40% research, and 20% service.

LSF: Why did you choose an academic career instead of a curatorial career or something else?

VHM: At first I wasn’t sure if I wanted to be in the museum world or be purely an academic. In fact, I was offered a curatorial position at a mid-sized museum several years after tenure, and turned it down. I realized that being with students and carrying out my own research and writing was what I wanted to do with my time. Everyone is different in this respect, however, and one has to know oneself, which, as we all know, isn’t as easy as it seems.

I had considered a graduate career in English literature, but I found something more compelling about art history. I will be speaking more about that in my presentation at the end of October.

LSF: What do you consider to be your one or two (or more) proudest accomplishment(s) professionally, and why?

VHM: I am proud of winning several teaching awards at the University of Colorado. I suppose the reasons for proud is because I loved teaching and I am heartened by the fact that I was indeed recognized as a good teacher. I am also proud of my association with the American Academy in Rome, an institution for which I have great affection and great respect. I was a Fellow, Editor of their scholarly journal, The Memoirs of the American Academy in Rome for about 8 years, the James S. Ackerman Scholar in Residence at the Academy in the fall of 2011, and director of the National Endowment for the Humanities Summer Seminar at the American Academy in Rome during June and July of 2011. I especially enjoyed the seminar that I organized because the one thing I certainly did right was choosing the scholars that I did. It was one of the most intellectually stimulating experiences I’ve had. And it was fun: we argued, we laughed, and we discussed big ideas in a spirit of collegiality.
WITH THANKS

The Kress Foundation Department of Art History benefits from the generosity of alumni and friends whose financial support strengthens the intellectual mission of the department and makes possible an array of programs that enhance our core offerings.

We are deeply grateful to the following donors – as well as others who wish to remain anonymous – for their generous gifts in fiscal year 2013:

Bijan and Mary Alice Taylor Amini
Gretchen Day Atwater & Beauford W. Atwater III
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James K. Ballinger & Linda Ballinger
Theodore L. Childers II & Sumie Childers
Lea Rosson DeLong
Edmund R. Eglinski & Pamela Boles Eglinski
Martha Gage Elton & Alan Elton
Bryan K. Fisher
Sarah Thomas Fulkerson & Lyle W. Fulkerson
Ellen R. Goheen & John R. Goheen
Edward J. Goldstein
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Susan Tramel Huff and Lloyd A. Huff
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Margaret E. Nelson & Paul R. Nelson
Jeffrey Craig O’Neil & Donalu P. O’Neil
Jane T. Patrick
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Helen Piller Seymour
Stacey J. Skold
Dale D. Slusser & Sherry Fowler
Andrew R. Stevens & Anna M. Stevens
Denise R. Warner
Maureen E. Warren & Allison D. Hansen
Jane C. Weaver
Ankeney Weitz

James and Linda Ballinger of Phoenix, AZ have made a generous gift to support graduate students in the History of Art Department who have a passion for art and art museums. The fund is intended to further graduate students’ educational experiences by supporting travel to view exhibitions and collections of works of art throughout the United States. JAMES BALLINGER (MA ’74) is the Director of the Phoenix Art Museum. In 2005, he received the first Franklin Murphy Distinguished Alumni Award from our department. The fund honors the careers of Drs. Charles Eldredge, Marilyn Stokstad and Chu-tsing Li, and will be named the ELDREDGE, STOKSTAD, LI ART HISTORY TRAVEL AWARD.

The History of Art Department also gratefully acknowledges Dr. Chu-tsing Li, who has established the CHU-TSING LI AWARD FOR GRADUATE STUDENTS IN CHINESE ART to recognize academic excellence.

We are especially grateful to THE MARK AND BETTE MORRIS FAMILY FOUNDATION for its continued funding of the Morris Family Scholarship, which supports two outstanding entering graduate students; to the KOREA FOUNDATION, the BOSTON FOUNDATION, the FIDELITY CHARITABLE GIFT FUND, and the STATE FARM COMPANIES FOUNDATION for furthering the teaching and research missions of the department; and to the YALE UNIVERSITY PRESS for fine art books that were given to outstanding undergraduates at our annual Amsden Awards Ceremony.
2013 Franklin D. Murphy Lecture Series

In addition to the biennial visits by a Franklin D. Murphy Lecturer, which include presentations at the Spencer Museum of Art, the Nelson-Atkins Museum of Art, and co-teaching a graduate seminar, the Murphy Lecture Fund makes possible visits throughout the year by distinguished scholars, curators, artists and critics. In 2013, the Fund sponsored the following presentations:

LAURA WEIGERT, Associate Professor of Art History, Rutgers University
“The Devil’s Stage: Hubert Cailleau’s Illuminated Manuscripts and the Illusion of a Medieval Theater”
March 12, 2013

KEVIN CARR, Associate Professor of Japanese Art History, University of Michigan
“Who Is the Hase Kannon? Reflections on Sacred Identities in Medieval Japanese Art”
March 28, 2013

HOKUSAI
PAINTINGS AND DELUXE PRINTS
FOR SPECIAL CLIENTS

April 9 (Tue) 5:15 PM
SMA Room 211

JOHN T. CARPENTER, Curator of Japanese Art, Department of Asian Art, The Metropolitan Museum of Art
“Hokusai: Paintings and Deluxe Prints for Special Clients”
April 9, 2013

For a listing of upcoming Franklin Murphy Lectures, please check our website: www.ku.edu/~kuarthis/
Maya Still, joined the Kress Foundation Department of Art History in August 2013 as Assistant Professor of Korean Art and Visual Culture. She received a dual BA/MA degree in Korean Literature and Art History from Humboldt-Universität Berlin, a PhD in East Asian Art History from Freie Universität Berlin, and is currently finishing her PhD in Asian Languages and Cultures from UCLA. Maya was kind enough to answer a few questions about herself.

What are your primary research/teaching fields?
My primary fields of research and teaching are pre-modern Korean Buddhist sculpture and painting. I also study and teach Korean ceramics and their relationship with Chinese and Japanese ceramics, and have worked on political woodcut prints made by participants of the South Korean democratization movement in the 1980s. I am currently revising an article about Buddhist gold-line painting that developed out of the tradition of illuminated Buddhist manuscripts. My current book project deals with Buddhist rock reliefs as well as eighteenth- and nineteenth-century landscape painting related to Kŭmgangsan, a mountain range dotted with famous pilgrimage sites which are now located in North Korea.

Why did you become interested in your field?
When I spent a year with my Korean family in Seoul in my late teens, I attended a special exhibition of Kim Hong-do (an eighteenth-century master painter of genre and landscape paintings) at the National Museum. I was fascinated by his paintings, particularly the vigorous Tiger under a Pine Tree and his genre paintings that spread with charm and humor. Back then I also visited Korean Buddhist temples for the first time. The arrangement of the Buddhist paintings and sculptures in their halls inspired me to study art history to gain a more comprehensive understanding of Korea’s artistic and cultural heritage.

Where do you see the field of Korean art history studies going in the future?
It is an emerging field with substantial growth potential. Presently, there are few teachers in Europe and in the United States, yet there are many people who want to study Korean art. As such, I believe that the field of Korean Art History has a bright future in both academia and the museum world. I also believe that KU’s exemplary East Asian Art History faculty, Art & Architecture library and collections in the Spencer Museum will attract a wider variety of students who will diversify the field.

What is the strangest experience you have had while researching?
While conducting field research on Buddhist monk portraits in Korea, I would usually have to drink green tea with the monks for a couple of hours and listen to numerous requests to translate Korean Buddhist texts into English before they would allow me a glimpse at even a single painting. However, at one temple the monk did not hesitate for long. After hearing with delight that I had come from Germany, he guided me to the portrait hall straight away and told me that his aunt also lived in Germany. It’s a small world!
David Cateforis
Professor, American, Modern and Contemporary Art

Highlights of another busy year for Professor Cateforis included his February 2013 presentation of a paper, “The Nerman Museum of Contemporary Art: A Nationally Significant Collection at a Community College in Kansas,” at the College Art Association Annual Conference in New York, and a lecture, “Visual Dynamics in the Art of the Wyeths,” delivered in April at the El Paso Museum of Art in conjunction with that institution’s showing of the exhibition, The Wyeths Across Texas. While in West Texas Prof. Cateforis also traveled to Marfa to see the works of Donald Judd and other contemporary artists at the Chinati Foundation, checking another item off his bucket list of art pilgrimages. Another enjoyable art trip for Prof. Cateforis was a July excursion to Saint Louis in the company of art history graduate students Sam Lyons and Laura Minton to see the newly expanded Saint Louis Art Museum with its splendid collection of modern and contemporary art, as well as several fine exhibitions in the city’s other museums and galleries.

Professor Cateforis’s major research effort in 2013 was continuing work on the manuscript of Rethinking Andrew Wyeth, an edited volume of essays to be published next year by the University of California Press. He also wrote a biographical article on Wyeth for American National Biography, and an essay, “Surface and Depth: Notes on Painting and Sculpture in the Anderson Collection,” for a catalogue to be published by Stanford University’s Cantor Arts Center. Prof. Cateforis did national service as a juror for the Smithsonian American Art Museum’s Charles C. Eldredge Prize, and extensive departmental service, including chairing the faculty annual evaluation committee and the undergraduate curriculum committee.

In addition to his regular teaching and advising responsibilities, Prof. Cateforis had the pleasure of serving on two MFA thesis committees – those of Gina Adams and Jared Flaming – and as the mentor of visiting researcher Anastasia Lysakova, a Fulbright-grant awardee from Yekaterinburg, Russia, who during the 2012-13 academic year audited KU art history classes and conducted extensive research on the Lawrence art market.

Sally Cornelison
Associate Professor, Italian Renaissance Art

In November 2012 Professor Cornelison delivered the 25th annual James E. Seaver lecture. The subject of the lecture, “Finding Leonardo or Losing Vasari? The Search for the Battle of Anghiari in Florence’s Palazzo Vecchio,” was tied to the Vasari exhibition she curated that was then on view at the Spencer Museum of Art. During the same month KU and the Spencer Museum hosted the seventh quadrennial Italian Renaissance Sculpture Conference, for which Prof. Cornelison served as Organizer and Program Committee Chair. The conference, which brought to campus leading scholars and museum professionals, consisted of a plenary lecture, followed by two days of stimulating papers and collegial exchange. Prof. Cornelison was proud and delighted that two of her former PhD students, Ashley Elston (PhD ’11) and Madeline Rislow (PhD ’12) were among the presenters. The following spring she, Ashley, and Madeline reunited again at the Renaissance Society of America’s annual meeting in San Diego, where Prof. Cornelison delivered a paper entitled “Vasari’s Relics” and Ashley and Madeline chaired a session they organized, whose speakers included Tera Lee Hedrick (MA ’05) and current PhD candidate Loren Whittaker.
In spring 2013 Prof. Cornelison was honored to receive a University Scholarly Achievement Award in recognition of her recent monograph *Art and the Relic Cult of St. Antoninus in Renaissance Florence*, the Vasari exhibition and its related publications, as well as for her work on the Italian Renaissance Sculpture Conference.

At present Prof. Cornelison is engaged in two projects. The first is an interdisciplinary essay collection she is co-editing with historian Peter Howard (Monash University, Australia) and art historian Nirit Ben-Aryeh Debby (Ben-Gurion University of the Negev, Israel). Titled *Word, Deed, & Image: Mendicants to the World*, this volume explores the dynamic and shifting relationships between texts, art, architecture, sermons, history, ritual, space, and place as they pertain to the Dominican and Franciscan religious orders from the later Middle Ages through the Baroque period (c. 1200-1700). The second is a book project that is tentatively titled *Mannered Piety: Giorgio Vasari’s Religious Paintings and Chapels*. An outgrowth of Prof. Cornelison’s work on the Spencer Museum’s Vasari exhibition, this book will situate key early-, mid-, and late-career monuments and images within the contexts of Vasari’s career, Renaissance iconographic and stylistic traditions, and religious and secular patronage and audiences.

**Charles C. Eldredge**

*Hall Distinguished Professor of American Art and Culture*

“There’s no place like home, there’s no place like home . . .” For Professor Charles Eldredge, the year was highlighted at home in a classroom, co-teaching with Professor David Cateforis a new seminar focused on the concept of Home/Place. The experimental course explored key images from American art through the lenses of social scientists, particularly recent developments in human geography. Graduate student participants, joined by two advanced undergraduates, developed illuminating interpretations of iconic works, ranging from Thomas Cole to today.

At other times in the year, Prof. Eldredge’s attention was focused far from home. In January, Denver, where he participated in a scholarly symposium on “An Expanded Context for Western American Art, 1900-1940” at the Denver Art Museum; the museum will publish the symposium proceedings, including his resulting essay, “‘Racy of the Soil’: Cowboys, Indians and Western Landscapes 1910-1920,” a consideration of art and the early movie industry during a tumultuous decade. In March, Toronto, where he participated in a planning meeting at the Art Gallery of Ontario for an exhibition devoted to landscape art in the Americas. He is one of two U.S. scholars on the international scientific committee advising this first hemispheric overview, jointly organized by the AGO, the Pinacoteca do Estado, Sao Paolo, and the Terra Foundation for American Art; the show and its catalogue, which examine developments from Tierra del Fuego to the Arctic from 1830 to 1930, will begin its international tour in Toronto in the summer of 1915. In April, London, where he joined fellow Terra Foundation trustees for meetings with directors and curators at museums currently (or recently) hosting exhibitions supported by the foundation. The site visits—at the Royal Academy, Tate Modern, National Portrait Gallery, National Gallery, and British Museum—concluded with a special reception in the Royal Collection at Buckingham Palace, a real not-in-Kansas-anymore fantasy, if ever there was.

The show and its catalogue examine O’Keeffe’s distinctive works in the context of numerous others by painters working in the state between 1900 and 1950, artists who, while perhaps less familiar today than O’Keeffe, enjoyed critical and popular attention during their lifetimes for still-life paintings with motifs similar to hers. With inspiration from an aphorism favored by William Carlos Williams, “No ideas but in things,” the project seeks to illuminate how concepts of place are conveyed by inanimate objects, still-life subjects ranging from desert blossoms to sub-bleached bones, from Pueblo pottery to Hopi katsinas.

Prof. Eldredge’s term on the Terra Foundation’s board of directors concludes this year; he will remain on the Foundation’s Exhibition and Collection Committees as an emeritus member. He also continues as a grants panelist for the Henry Luce Foundation’s exhibitions programs in American art, and serves on the advisory committee for the Mead Art Museum at Amherst College, his alma mater.

**Sherry Fowler**

*Associate Professor, Japanese Art*

Professor Fowler had a busy summer of international travel. In May at the Japanese art history workshop “Passages: Continuity and Change in Edo Arts” at Hebrew University in Jerusalem, she presented the paper “Butsuzō zui and the Edo-Period Codification of Kannon.” Butsuzō zui (Collection of Buddhist image illustrations) became the most widely distributed source for information on Japanese religious deities from the seventeenth to the early twentieth centuries. It was first published in Japan in 1690 and then it was expanded in 1783. She is investigating Butsuzō zui’s role in the distribution of Kannon images. In addition to having many lively discussions with workshop participants from all over the world, the group visited significant collections of Japanese art, such as the Israel Museum, Tikotin Museum and the Hebrew University Library.

In June Prof. Fowler visited several cities in Germany. One of the main goals of this trip was to visit the Museum für Ostasiatische Kunst (Museum of Asian Art) in Cologne. The viewing of the world-renowned Japanese Buddhist art collection in storage proved to be very fruitful. Prof. Fowler was invited to give a lecture at the Institute of East Asian Art History at Heidelberg University where she presented the talk “Kannon Imagery in the Life of a Seventeenth-Century Manual,” which was also about the Butsuzō zui manual. The German doctor Philipp Franz von Siebold (1796-1822), who had at the time the rare experience of living in Japan as a foreigner for seven years, published the first foreign-language version of Butsuzō zui. It appeared in his book *Nippon* in 1832 and the information and images quickly spread to international audiences in other languages. In Würzburg art historian Sybille Girmond of Würzburg University graciously guided Prof. Fowler to related museums, the university, and the bronze image of Siebold pictured in the photograph. In Berlin, Prof. Fowler was fortunate not only to have a wonderful in-depth tour of Japanese art at the Institute für Asiatische Kunst Staatliche Berlin Museum, but also to have the opportunity to speak at Freie Universität Berlin on the former topic. The museum jointly supported the talk with the Friends of Asian Art and the university. The talk was a fitting bridge into the international conference “Moving Signs & Shifting
Discourses: Text and Image Relations in East Asian Art" that began the following day.

As she continues to work on her book on the cult of the Six Kannon, Prof. Fowler has finished the related article “Saved by the Bell: Six Kannon and Bonshō” that will be published by Manohar Publishers and Cambria Press soon in the book _China and Beyond in the Medieval Period: Cultural Crossings and Inter-regional Connections_.

**Kathryn Gerry**  
Visiting Assistant Professor, Medieval Art

Over the last year, several of Professor Gerry’s publishing projects came to fruition. The 2010/2011 volume of the _Journal of the Walters Art Museum_ was released (this journal is behind schedule in publication so volume years do not currently correspond to the actual publication date); Prof. Gerry was co-editor of the volume, which included papers delivered at a symposium she organized several years ago, “A New Look at Old Things: Revisiting the Medieval Collections of the Walters Art Museum.” Gerry also contributed an article to the Walters volume: “_Tam forma quam materia mirabilis_: Workmanship, Material, and Value in a Twelfth-Century Portable Altar.” Another article authored by Prof. Gerry came out in print at the end of this summer: “Cult and Codex: Alexis, Christina and the Saint Albans Psalter,” in _Der Albani-Psalter: Gottesfurcht & Leidenschaft / The St. Albans Psalter: Piety & Passion_” (Hildesheim: Olms, 2013).

In addition to the on-site courses she is teaching, Prof. Gerry spent the spring of 2013 putting together an online version of the Introduction to Western Art History (HA 100/300), which is being offered in the fall of 2013 and the spring of 2014. This venture into online education is a first for Prof. Gerry, who is now spending as much time answering emails from online students as she is putting together lectures for on-site students. Although there are of course some kinks to be worked out, being able to offer courses to students as far away as Russia allows for much more flexibility in teaching, and opens up the world of art history to a few more people. As a member of the programming committee for the Hagiography Society, Prof. Gerry organized a conference session at the International Medieval Congress (Leeds, UK, July 2013), which featured several scholarly papers on subjects related to medieval visual arts and Christian saints.

Professor Gerry was, however, unable to attend personally the congress in Leeds because of another major life event: the birth of a son, Elliot!

**Stephen Goddard**  
Assistant Director of the Spencer Museum of Art; Professor and Senior Curator of Prints and Drawings, Northern Renaissance Art and Prints

Over the past academic year Professor Goddard published two essays, one on Pieter Dupont’s engraved portrait of Théophile-Alexandre Steinlen, and the other on the Lawrence Lithography Workshop. A third, titled, "Jeu de Massacre / Game of Slaughter An Anarcho-Communist Print Portfolio by Fred Deltor (Federico Antonio Carasso)," concerning a portfolio in the Spencer Museum of Art, is in press and expected in December. Prof. Goddard also recently spoke at three symposia: the Midwest Matrix symposium, University of Iowa; the Southern Graphics Council International, Milwaukee; and a keynote lecture for the Inland Visual Studies Symposium, Bradley University, where he also judged the 34th Bradley International Print and Drawing Exhibition.

Goddard also conducted research toward an exhibition of drawings by Rockne Krebs that were recently gifted to the art museum (on view this fall

at the Spencer) and he is working on several future exhibitions.

This past summer (2013) an anonymous donor approached the Spencer Museum to offer a substantial sum to underwrite renovations and expansion of the Spencer Museum of Art’s print study room and storage area, to be named the Stephen H. Goddard Study Center for Works of Art on Paper.

**Anne D. Hedeman**
*Judith Harris Murphy Distinguished Professor, Medieval Art*

Professor Hedeman had a productive first year at KU. Her spring seminar, Rethinking the Renaissance in Northern Europe, enjoyed stimulating discussions with two visitors: Laura Weigert came from Rutgers with the support of the Murphy Lecture Fund, and Petra Raschkewitz, a German PhD candidate from Berlin, came from New York where she held a Kade Fellowship at the Metropolitan Museum of Art to talk about Guillaume Fillastre.

Prof. Hedeman published articles in volumes appearing in the U.S. (*The Social Life of Illumination: Manuscripts, Images, and Communities in the Late Middle Ages*, eds. J. Coleman, M. Cruse, and K. Smith) and France (*Quand l’image relit le texte*, ed. S. Hériche Pradeau and M. Pérez-Simon), and has others forthcoming in England, in the *Electronic British Library Journal* and in a volume she is co-editing with Rosalind Brown-Grant and Bernard B. Ribémont, *Textual and Visual Representations of Power and Justice in Medieval France*.

2013 coincides with the 700th birthday of Boccaccio, and Prof. Hedeman celebrated it by giving keynote lectures at two conferences: “Boccaccio at 700: Medieval Contexts and Global Intertexts,” at Binghamton University, and “Locating Boccaccio in 2013” at the University of Manchester. She had a wonderful summer of research in collections and libraries in Rome and Paris and walked the Hadrian’s Wall path that cuts across England from Newcastle to Bowness-on-Solway examining Roman remains across Britain. The photo is from the more rugged, middle section of the path.

Next year promises to be equally busy. “Power and the Paratext in Medieval Manuscript Culture,” the international research consortium of which Prof. Hedeman is a member, was funded by LE STUDIUM®, Loire Valley Institute for Advanced Studies for 2014-2015. This research collaboration will begin with a working meeting/conference in Orléans in June 2014.

(Left) Locating Boccaccio, Manchester 2013.

(Above) A section of Hadrian’s Wall.
MARSHA HAUFLER
Professor, Chinese Art

The focus of Professor Haufler’s research and teaching returned to China last year. In the spring she taught a graduate seminar and spoke at the University of Minnesota on the topic of “Art and Belief” in China in the first half of the fifteenth century. She is currently working on a book chapter on the same subject. Prof. Haufler also revised a talk that she gave at the “Buddhist Art Forum” in London last year, "Gifts for Mt. Myohyang: Pohyon Temple and the International Friendship Exhibition," for publication in a symposium volume later this year. Prof. Haufler continues to serve as Associate Dean for International and Interdisciplinary Studies in the College at KU and on the Editorial Board of Archives of Asian Art.

MAKI KANeko
Associate Professor, Japanese Art

Professor Kaneko was promoted to associate professor with tenure, effective from August 2013. Kaneko returned from Japan in summer 2012 after her one-year leave as a Japan Foundation research fellow. Based on her research in Japan, Prof. Kaneko has completed her book manuscript on the visual arts of Japan during the Asia-Pacific War and the Allied Occupation (1937-1952), tentatively entitled Artists Go to War: Visual Representation of Japanese Artists during the Asia-Pacific War and Occupation, which will be published by Brill in 2014. Also, her two articles on war art have been published: “Under the Banner of the New Order: Uchida Iwao’s Responses to the Asia-Pacific War and Japan’s Defeat,” in Asato Ikeda, Aya Louisa McDonald and Ming Tiampo eds., Art and War in Japan and its Empire, 1931-1960 (Leiden: Brill, 2012); and “New Art Collectives in the Service of the War: The Formation of Art Organizations During the Asia-Pacific War, 1937-1945,” Positions: East Asia Cultures Critique 21.2 (spring 2013).

Concerning teaching, during the fall semester 2012 Prof. Kaneko taught a new graduate seminar: Disasters in Japanese Art, inspired by the March 11, 2011 earthquake and tsunami hit on the northern part of Japan. The following spring semester she taught a new lecture course titled City of Tokyo. Also, during the previous spring semester, Prof. Kaneko was particularly delighted to have had the opportunity to invite Dr. John Carpenter, Curator of Japanese Art at the Metropolitan Museum of Art, New York, as a Franklin D. Murphy lecturer, in conjunction with her class on Japanese prints.

MARNI KESSLER
Associate Professor, 19th-Century European Art

Professor Kessler continues to enjoy being Graduate Director in the department. This fall, she joined the Committee on Graduate Studies and is excited to have the opportunity to work with colleagues across the College of Liberal Arts and Sciences to address broader and more specific issues related to graduate education at KU.

On the research front, Prof. Kessler is delighted to have been invited to contribute a chapter to a forthcoming anthology on the work of Edgar Degas. Her chapter will be entitled, “Edgar Degas’s Portrait of Pauline de Metternich and the Photographic Conceit.” In 2013, Prof. Kessler also delivered two papers in panels that she organized for conferences, which, ironically, were both held at universities in Virginia. She got to see the flowers blooming in spring in Charlottesville and the leaves changing in fall in Richmond. In October 2013, she gave a paper entitled “Blurring Time and Space: Edgar Degas’s Portrait of Pauline de Metternich of 1861,” in a panel, “Undoing Space in Late Nineteenth-Century French Visual Culture,” which she chaired for the Nineteenth-Century French Studies Association’s meetings at the University of Richmond. Prof. Kessler also organized and chaired a panel in March 2013, "Pleasure and its Back-stories in Nineteenth-Century French and British Fields of Consumption," for the Interdisciplinary Nineteenth-Century Studies Association meetings at the University of Virginia. Her paper for the panel, "Deprivation and Temporality in Claude Monet’s Jar of Peaches (1866)," was based upon material from work she is doing for a chapter of her current book project, which examines the representation of food in visual culture in late nineteenth-century France. In June of 2013, Prof. Kessler was delighted to have the opportunity to conduct research for this project in the nineteenth-century French gastronomy archives at the Schlesinger Library at Radcliffe.
College/Harvard University. As part of the fellowship she received from the Schlesinger to support this research, Kessler will return to Cambridge in January of 2014 to deliver a lecture based upon the material she has found there.

**AMY MCNAIR**

*Professor, Chinese Art*

The highlight of Professor McNair’s year was her week in South Korea. She was invited to visit the National Museum of Korea on a Senior Scholar Fellowship, and was delighted to accept, since it would allow her to see former graduate students **INSOO CHO** (PhD ’02) and **GYEONGWON CHOE** (PhD ’10), as well as personal friend Professor Lena Kim. The first day, Prof. McNair met many staff members at the museum, and consulted with them on a collection of medieval Chinese Buddhist steles they were preparing for exhibition.

The second day, she had lunch with the museum’s director, Yongna Kim, and gave a public lecture called “Who Were the Artisans of the Yungang Grottoes?” On day three, Prof. McNair toured museums in Seoul, including the National Palace Museum, where current PhD candidate Myeonghee Son works. On the fourth day, she traveled to Gyeongju with two wonderful museum staff members, Taehee Lee and Haewon Kim. They saw the tombs of the Silla kings, and drove up the mountain to see the great Buddha shrine at Seokguram. It was remarkably clear that day, and they could see the Eastern Sea from the mountain top. The bell at the entrance to the precinct is rung for the reunification of the two Koreas, and Prof. McNair couldn’t resist taking a turn. The next day, the curator at the Gyeongju National Museum gave them a tour of the Buddhist treasures there, then they bought a couple boxes of the famous local red-bean paste bread, piping hot from the oven, and rode the train back to Seoul that evening.

**JOHN PULTZ**

*Associate Professor, Art Since 1900 and History of Photography*

Professor Pultz traveled to New York in August where he saw important installations by Robert Irwin, at the Whitney, and James Turrell, at the Guggenheim. The latter helped to prepare him to incorporate works by Turrell currently on view in the Spencer Museum of Art into several of his courses, including fall 2013 lecture classes on Art from 1945 to the 1980s and on the History of Photography, and an upcoming spring 2014 seminar “Looking at Photographs: What Makes them Different?”, which will devote attention to Turrell’s holograms on display in the Spencer. Prof. Pultz is continuing with writing projects on the American photographer Harry Callahan and on the photographic response to suburbanization in the mid-twentieth century.

He was pleased to see now former student **APRIL WATSON** (PhD ’13) who is Associate Curator of Photography at the Nelson-Atkins, through to the completion and successful defense of her dissertation in September.
In addition to his teaching and research, Pultz is beginning a three-year term on the College Committee on Appointments, Promotion, and Tenure.

**Maya Stiller**  
*Assistant Professor, Korean Art and Visual Culture*

Professor Stiller joined the Kress Foundation Department as Assistant Professor of Korean Art History in the fall of 2013. Before moving to Kansas, she conducted research at the Academy of Korean Studies in South Korea and at the University of California in Los Angeles.

As a recipient of the Junior Research Fellowship from the Academy of Korean Studies, Prof. Stiller examined landscape paintings from the eighteenth and nineteenth centuries in public and private collections in and near Seoul. In a paper entitled "Actual and Imagined Travels to Mt. Kŭmgang in the late-Koryŏ and early-Chosŏn Period — How and Why They Created a Proto-national Identity," she presented the preliminary results of this field research at the Sixth World Congress of Korean Studies.

Prof. Stiller wrote and edited a number of entries concerned with Buddhist art-historical terminology, places and names for the *Dictionary of Buddhism* (editors: Robert Buswell and Don Lopez) published by Princeton University Press in November 2013.

In summer 2013, Prof. Stiller finalized the chapters of her (second) dissertation, relocated from Los Angeles to Lawrence, and became married to Robert Mihalik. She enjoyed a warm welcome from her colleagues at KU and is looking forward to a new life in Lawrence with her husband Robert.

**Linda Stone-Ferrier**  
*Professor, 17th-Century Dutch & Flemish Art*

Linda Stone-Ferrier continues to serve as department chair. She has been invited to write an essay for a *festschrift* honoring Dr. Alison McNeil Kettering (Carlton College), who will retire in 2014. Prof. Stone-Ferrier also received an invitation to write a state-of-the-research essay on genre imagery for *The Ashgate Research Companion to Dutch Art of the Seventeenth Century* (ed. Wayne Franits, Syracuse University), which will be published next year. In addition, she continues the research and writing of her book project on neighborhoods in seventeenth-century Dutch art and culture. Currently, Prof. Stone-Ferrier has four PhD students with major areas in seventeenth-century Dutch art. In April, a fifth doctoral student, Ellen O’Neil Rife (PhD ’13), successfully defended her dissertation.

In September, Prof. Stone-Ferrier accompanied six KU art history graduate students on a trip to Atlanta’s High Museum to see the exhibition of thirty-six paintings from the Mauritshuis in The Hague, including Vermeer’s *Girl with a Pearl Earring*. Carel Fabritius’s *Goldfinch*, which has been recently restored, was also on view. Prof. Stone-Ferrier’s article on Fabritius’ painting is currently under publication review. Elissa Anderson Auerbach (PhD ’09), who teaches at Georgia College, joined the group in Atlanta.

Prof. Stone-Ferrier’s reflection can be seen in the back left as she takes this photo of current grad students (from left): Meg Blocksom, Denise Giannino, Tyler York, Lindsey Waugh, Reilly Shwab, and Jen Friess.

**Retired Faculty**

**Marilyn Stokstad**  
*Judith Harris Murphy Distinguished Professor Emerita, Medieval Art*

This past spring Marilyn travelled around South America – really – Miami to Miami round trip. She
had never before been beyond Panama. It was a three month long, wonderful journey. To Marilyn’s surprise, she did not like Argentina but that was her only disappointment. Peru was her favorite, but everything on the west coast was great. She even spent a week in the Amazon, after which she came home to carpal tunnel surgery on both wrists – no fun at all. Marilyn muses: Pay back time?

**STAFF NEWS**

Lisa Cloar (BFA ’07) joined the department as Office Manager on April 1, 2013. Previously an assistant manager and buyer for a local jewelry store, Lisa is delighted to be back in the art history department and working for the University.

**PASSAGES**

Jeanne Stump (1922-2011)

Art historian and university professor Jeanne Alice (Gass) Stump passed away at age 89 in Rochester Hills Michigan, on October 11, 2011. A native of Indianapolis, IN, she pursued graduate studies in art history at the University of Kansas, where she earned her MA in 1966 and her PhD in 1972. Her Master’s thesis examined the work of the French artist Maurice Denis and her doctoral dissertation, the work of K.-X. Roussel. Her talents as an educator and specialist in nineteenth century French art led to her winning the Standard Oil Teaching Award in 1969 and several teaching awards from KU itself. Jeanne retired from KU in 1988 and moved to West Falmouth, MA. During her retirement on Cape Cod, she was an active supporter of the arts, especially the College Light Opera Company and the Falmouth Artists Guild. Jeanne began painting and won several prizes for her art.

**Donal McCallum (1939-2013)**

Dr. Donald F. McCallum, Professor Emeritus of Art History at the University of California, Los Angeles passed away in October 2013. Professor McCallum was a Franklin D. Murphy Lecturer at KU in 2002-2003 and taught the seminar “The Place of Japanese Hakuho Sculpture (c. 650-710) in East Asian Buddhist Art” with eleven students. His recent book *Hakuho Sculpture*, published by University of Washington Press with the Spencer Museum of Art (2012), is in the latest in the Franklin D. Murphy Lecture Series. He also authored *The Four Great Temples: Buddhist Archaeology, Architecture, and Icons of Seventh-Century Japan* (2009), and *Zenkoji and Its Icon: A Study in Medieval Japanese Religious Art* (2004), in addition to numerous articles and reviews. Dr. McCallum will be dearly missed by many both in and outside of academia all over the world.

**ALUMNI NEWS**

Randy Attwood (BA ’69) has retired as media relations officer at The Nelson-Atkins Museum of Art and is busy promoting his novels and short stories, which can be found on Amazon.com.

Gretchen Atwater (PhD ’92) is a teacher of history for the Upper School of the Morristown-Beard School in Morristown, NJ. As a teacher of world history and American history, she has the opportunity to introduce her students to the wonderful field of art history. She is also officially an “empty nester” now that her son, Ford, is a freshman at the University of British Columbia in Vancouver and her daughter, Melanie, is a senior at the California Institute of the Arts. Gretchen and her husband, Beau, also keep busy running competitively in the USATF-NJ. She would love to hear from you and can be reached at Gretchen.atwater@verizon.net.

Elissa Auerbach (PhD ’09) was promoted to associate professor with tenure at Georgia College. Last year she presented papers at the Sixteenth Century Society and Conference in Cincinnati, OH and at the Southeastern College Art Conference in Durham, NC. She also led a Kress Foundation seminar with Catherine Scallen (Case Western Reserve University) on seventeenth-century Dutch art for faculty from the Council of Independent Colleges. The seminar was held at the High Museum of Art in Atlanta in conjuction with the exhibition, *Girl with a Pearl Earring: Dutch Paintings from the Mauritshuis*.

Erin Barnett (MA ’99) is the Assistant Curator of Collections of the International Center of
Photography in New York. She recently curated *President in Petticoats! Civil War Propaganda in Photographs and The Loving Story: Photographs by Grey Villet*. She is currently working on a project about the social and technological history of food photography. She is delighted that her essay “Lesbian, Perver, Mother: Catherine Opie’s Photographic Transgressions,” was published in *Reconciling Art and Mothering*, edited by RACHEL EPP BULLER (PhD ’04).

ERICA S. BITTEL (MA ’07) is currently teaching art history courses full-time at Fort Hays State University after several years of being an adjunct instructor. She has plans to begin the Interdisciplinary Doctoral Program at UMKC in the spring, focusing her studies on art history, history, and the humanities.

EMILY BLACK FRY (BFA ’06) recently married, is currently at the Peabody Essex Museum in Salem, MA working as the Lead Interpretive Planner.

BETSY BROEN (PhD ’76), the longtime director of the Smithsonian American Art Museum, received the Olana Partnership Frederic E. Church Award, which honors individuals who, through their vision, commitment and grasp of cultural trends, make extraordinary contributions to American art.

RACHEL EPP BULLER (PhD ’04) returned to Berlin with her family this summer, supported by the Gerda Henkel Stiftung, to continue her Fulbright research begun in 2011. While there, she also had the opportunity to lecture at the University of Applied Arts in Vienna and to present a paper at the Deutsche illustrierte Magazine conference in Erfurt. This past spring she curated an exhibition for the Wichita Art Museum, “Occupy Art: Protest and Empathy for the Worker,” and curated several smaller area exhibitions through her work with The Feminist Art Project. Among a variety of conferences, highlights were connecting with KU colleagues and chairing a panel on “Occupy Art” (with panelists Stephen Goddard, Dave Loewenstein, and Ashley Laird) for the Southern Graphics Council International conference in Milwaukee, which brought much-needed attention to the state of arts funding in Kansas. In a new interdisciplinary venture that brings together her work in maternal studies with ethnic heritage, she co-edited a volume of scholarly essays titled “Mothering Mennonite” (Demeter Press, 2013).

MARIA ELENA BUSZEK (PhD ’03) enjoyed her third year as Associate Professor of Art History at the University of Colorado Denver. She was honored to have been included in the November 2012 Smithsonian American Art Museum’s two-day symposium: “Nation Building: Craft and Contemporary American Culture,” where she interviewed the artists Elaine Reichek, Sonya Clark, and Michael Strand about their “conceptual craft” practices. Excerpts from this conversation will be published in 2014 as part of a new anthology on craft scholarship by the Smithsonian. Maria was interviewed by the curator Catherine Morris as part of a roundtable published by the Brooklyn Museum of Art in its catalogue for the 2013 exhibition, *Work by Hand: Hidden Labor and Historical Quilts*. Interest in Maria’s work on craft and contemporary art additionally led to invitations to speak on the subject at the University of Western Ontario and the California College of the Arts, as well as new pieces in *The Journal of Modern Craft* and *Oxford (Grove) Art Online*. Her 2011 book, *Extra/Ordinary: Craft and Contemporary Art* recently went into its third pressing. Happily, Maria was also able to make more progress on her ongoing book project pertaining to art and popular music since 1977, with invitations to publish work on the subject in *American Quarterly* and the catalogue for the forthcoming exhibition *Mark Mothersbaugh: It’s a Beautiful World*, to be published by Princeton Architectural Press. The Mothersbaugh exhibition is dedicated to the work of the co-founder and lead singer of Devo, and will travel to seven different art museums in North America between 2014 and 2017. In September, she was invited to speak and teach a seminar on this body of research as part of the San Francisco Art Institute’s Graduate Lecture Series.

JILL R. CHANCEY (PhD ’06) has been appointed assistant professor at Nicholls State University in Thibodaux, LA.

TASHIA DARE (BA ’08) an MA candidate in Religious Studies at KU, curated an exhibit on Coptic textiles from Egypt in the Raymond E. White Teaching Gallery at the Spencer Museum of Art. The exhibition is part of her Master’s project in ancient Near Eastern studies.

MELISSA MONTGOMERY DAT (BA ’01) was married to Vikash Dat, a software engineer, in April 2013. They
currently reside in Jersey City with their three-legged dog, Marley.

THOMAS DE DONCKER (MA ’91) was appointed Fine Arts Director at Michaan’s Auctions in Alameda, CA.

ASHLEY ELSTON (PhD ’11) started this fall as Assistant Professor of Art History at Berea College in Berea, KY. For the previous two years, she had been Visiting Assistant Professor of Art History at Rollins College in Winter Park, FL. Last spring her article, “Pain, Plague, and Power in Niccolò Semitecolo’s Reliquary Cupboard for Padua Cathedral,” was published in Gesta. Over the past year, Ashley presented on Bartolomeo Bellano’s fifteenth-century marble reliefs at the Santo in Padua, Italy at the seventh quadrennial Italian Renaissance Sculpture Conference that was held at KU, organized a panel for the Renaissance Society of America Conference in San Diego with fellow Jayhawk MADELINE RISLOW (PhD ’12), and received a 2012 Renaissance Society of America Research Grant that supported four weeks of archival work in Siena, Italy.

LEE SA FANNING (PhD ’98), a seasoned member of the Nelson-Atkins Museum curatorial staff, joined the museum’s Department of Modern and Contemporary Art in 1998 and was appointed associate curator in 2005. She has curated 10 exhibitions including Tapping Currents: Contemporary African Art and the Diaspora; George Segal: Street Scenes; Wolfgang Laib: Without Place—Without Time – Without Body and Bill Viola: The Raft. Recognized for her accomplishments among her peers, Leesa was recently promoted to the rank of Curator of Modern and Contemporary Art, with responsibility for contemporary, reporting directly to the Director, Curatorial Affairs.

RANDALL GRIFFEY (PhD ’99), after leaving Amherst College, where he worked as Curator of American Art at the Mead Art Museum from 2008 to 2012, debuted as “Independent Scholar” by presenting “You Ain’t Heard Seen Nothin’ Yet: American Art in the 1920s,” at the Denver Art Museum as part of a day-long symposium on American art from 1900 to 1940. Dr. Charles C. Eldredge contributed to the same program. These presentations will be published in the fall in DAM’s annual journal, Western Passages. Randy composed entries on works by Marsden Hartley for Gift from the Heart: The James and Barbara Palmer Collection, published by the Palmer Museum of Art at the Pennsylvania State University. Likewise, he completed entries on works by George Bellows and Thomas Hart Benton for the forthcoming catalogue of works on paper from the collection of the Sheldon Museum of Art at the University of Nebraska-Lincoln. Randy also finished edits on a large essay “Drawing Boundaries, Crossing Borders: Trespassing and Identity in American Art,” which will appear next year in the anthology A Companion to American Art. In November, he will present “Canonizing George Bellows, ‘The Fair-Haired Boy of American Art’” at the Columbus Museum of Art as part of a symposium looking back on the recently closed Bellows retrospective. The symposium’s proceedings will be published subsequently.

In September, Randy began work as Associate Curator, Modern American Art, at the Metropolitan Museum of Art. Among other duties, he will serve as part of the “Breuer Project,” the Met’s temporary relocation of modern and contemporary art into the Marcel Breuer building that the Whitney Museum of American Art will vacate. This move is part of preparations for the Met’s comprehensive renovation and expansion of galleries for modern and contemporary art at the Museum’s building on Fifth Ave.


JAN HOWARD (MA ’83) contributed essays to the catalogues of the exhibition American in View:
Landscape Photography 1865 to Now at the Rhode Island School of Design Museum of Art.

REINHILD JANZEN (PhD ’78) Professor Emerita of Art History, Washburn University, spent four months in the Democratic Republic of the Congo, together with her husband John M. Janzen. While he researched the social reproduction of health in the small town Luozi in Bas Congo, Reinhild worked to assemble a collection of sixteen contemporary paintings by artists in Kinshasa who work in the genre known as “l’art populaire,” for the permanent collection of the Spencer Museum of Art. While in Luozi, she also assembled a collection of musical instruments and special clothing used in the worship services of the Church of the Holy Spirit in Africa, a church that practices spiritual healing, and she commissioned two local artists to do twenty drawings on the theme of health and healing, all for the permanent collection of Kauffman Museum, Bethel College, Newton, Kansas. In July, Reinhild presented a paper at the Fourth International Conference on Emotional Geographies, University of Groningen, the Netherlands, entitled “‘Mavimpi’ ‘Health to You!’: The Emotional Geography of Health and Healing in a Congo Town.”

BEVERLY JOYCE (PhD ’03) was promoted to the rank of professor at Mississippi University for Women in 2013. She was named a Mississippi Humanities Council Teacher of the Year for the academic year of 2012-2013. This past summer, she spent a month in Scotland teaching a study abroad course and will do so again in summer 2014.

STEPHANIE FOX KNAPPE (PhD ’13) was promoted this summer as Samuel Sosland Associate Curator of American Art at the Nelson-Atkins Museum of Art where she curated the featured exhibition Frida Kahlo, Diego Rivera and Masterpieces of Modern Mexico from the Jacques and Natasha Gelman Collection. Previously, she was the venue curator for the traveling exhibition To Make a World: George Ault and 1940s America. Stephanie also contributed an essay on Buffalo Bill and the Wild West to the catalogue accompanying the upcoming exhibition Go West! Art of the American Frontier from the Buffalo Bill Center of the West at the High Museum, co-curated by Stephanie Heydt and fellow Jayhawk Mindy Besaw (PhD candidate).

LARA KUYKENDALL (PhD ’11) is entering her third year as Assistant Professor of Art History at Ball State University in Muncie, Indiana. This past year she presented on Aaron Douglas’ Harriet Tubman at SECAC in Durham, NC; on John Steuart Curry’s wartime landscapes at MAHS in Columbus, OH; and on Florine Stettheimer’s Cathedrals of Wall Street at the annual meeting of the Space Between Society in Chicago, Illinois. Her article, “There’s Something Happening Here: Peter Saul’s The Governorment of California,” is forthcoming in Art Review. This project began as a paper written for Dr. Kessler and Dr. Cateforis’s Murphy Seminar on the Modern Portrait (with Tamar Garb) in 2005. She also wrote the essay for The Echo of the Object, an exhibition of her BSU colleagues’ work, which opened in Muncie in 2012 and traveled to Poland and the University of Tennessee in 2013. She and fellow Jayhawk, ASHLEY ELSTON (PhD ’11) read AP art history exams in Salt Lake City and rewarded themselves with a road trip to Robert Smithson’s Spiral Jetty last June.
VALERIE LIND HEDQUIST (PhD ’90) was on sabbatical leave as associate professor at the University of Montana, Missoula, to research and write a book on Thomas Gainsborough’s Blue Boy. A newly elected board member of the Midwest Art History Society, Valerie presented a paper at the MAHS-sponsored session at CAA in NYC on Ter Brugghen’s St. Sebastian, and she chaired a session on Women and Art at the MAHS meeting in Columbus, OH. In the spring she served as a study leader with Smithsonian Journeys to Italy. In summer 2013, Valerie’s article “How a Lost Painting Endured: Gainsborough’s Woodman, Macklin’s Poets’ Gallery, and Miss Linwood’s Needle Painting,” was published in the Southeastern College Art Conference Review vol. XVI, no. 3 (2013).

BRIAN HOGARTH (MA ’13) recently accepted a position as the director at the Bank Street Graduate School of Education in New York City for their Leadership in Museum Education Program.

BRUCE MACLAREN (MA ’99) is Senior Specialist and Department Director for Chinese Art at Bonhams Auctions, New York.

VERNON HYDE MINOR (PhD ’76) directed a National Endowment for the Humanities Summer Seminar (Art, History and Culture in Rome, 1527-1798) at the American Academy in Rome in June and July 2011. He also was the James S. Ackerman Scholar in Residence at the American Academy in Rome from September 2011 until January 2012.

MICHELLE MOSELEY-CHRISTIAN (PhD ’07) was tenured and promoted to the rank of associate professor at Virginia Tech in 2013. She was recently appointed to the position of Art History Program Chair. Three forthcoming publications will appear in 2014, including an article on Dutch genre-portraiture in the Sixteenth-Century Journal, an article on Dürer’s interest in cartography for the Journal of Art Historiography, and a chapter on Dutch dollhouses that will appear in the edited volume of essays The Uses of Excess in Visual and Material Culture, 1600-2010 (Ashgate). She presented papers at the meeting of the Association of Art Historians in the UK, and also at the Renaissance Society of America in San Diego. Part of summer 2013 was spent in Amsterdam and visiting other European locations to continue research on a Rembrandt print project.

ROBERT MOWRY (MA ’75) joined Christie’s as senior consultant to the Asian Art Department. The National Museum of Korea has named Robert its Senior International Fellow for 2013, and he is also senior editor of its scholarly journal, The Journal of Korean Art and Archaeology.

MIDORI OKA (MA ’95) is collections management assistant in the Department of Asian Art at the Metropolitan Museum of Art. She is also the consulting curator at the Rhode Island School of Design Art Museum for the reinstallations of the Asian galleries, scheduled to open in the spring of 2014.

ANDREA ROLFINGSMEIER (BA ’74) has been licensed by the Kansas City Bar since 1983. Currently, her practice is solely as freelance research and writing attorney to other Kansas City area attorneys. She believes her art history degree prepared her for her current position. Learning to recognize clusters of details in order to identify a picture, item, or work of architecture by period and country has helped her in recognizing, in a legal fact scenario, what causes of actions might exist or what to research to support a client’s position.

BAILEY SKILES (BA ’04) lives in Washington, DC, where she consults on business operation systems and organizational culture for creative companies, artists, and start-ups. She founded and leads BEAM, a critique group for visual artists, which recently expanded to include creative writers. In September, she traveled with her parents to Uganda, where she created art with children at hospitals and clinics, Inside the newly re-opened Rijksmuseum in June 2013. Michelle Moseley-Christian was conducting research in the attached Rijksprentenkabinet and braved the crowds to view the reinstalled galleries.
while her parents served on a medical team with the Kansas City based organization, Medical Missions Foundation. Bailey is an MBA student at the George Washington University, focusing on organizational behavior, operations, and creativity theory.

**STACY SKOLD (MA ‘95)** lives on an acreage outside of Lincoln, NE with her husband, Mark, and two girls. She is finishing her coursework in the Departments of Textiles, Merchandising, and Fashion Design at the University of Nebraska and preparing for comps and her dissertation. Her working title is “Ecological Art as Transformative Tool in Cultivating Environmentally-Responsible Behaviors.” Stacy is painting whenever possible and shows her work at Anderson O’Brien Gallery in Omaha.

**ANNA SMITH (BA ‘05)** is Assistant Curator of Education at the Nasher Sculpture Center in Dallas, TX.

**JERRY N. SMITH (PhD ‘12)** published *Howard Post: Western Perspectives*, which highlights the works of Post, an Arizona artist. He continues as curator of American and Western American Art at Phoenix Art Museum.

**SARAH STEELE (WALKER-MARTIN) (BA ‘99)** is an independent sales representative for Farmboy Fine Arts, an international art consultancy that creates site specific art collections for the hospitality, commercial/corporate and institutional sectors. Her business is Steele Hospitality.

**JOLEE GILLESPIE STEPHENS (PhD ‘12)** and husband Nathan Stephens welcomed their second son, Felix Parry Stephens, in February 2012. In January 2013 she began teaching art history and humanities at Howard Community College in Columbia, Maryland. In October 2013 she was inducted, along with the other members of the 1997, 1998, 2001, and 2002 NCAA National Championship Cross Country teams, into Brigham Young University’s Hall of Fame. (She was a member of BYU’s cross country team for their 1997, 1999, and 2001 national championships.)

**CARLA TILGHMAN (MA ‘99)** is still weaving as often as she can, but that has slowed down as she is also back in grad school earning a PhD in American Studies at KU. In addition to teaching through that department, she is also teaching History of Textiles for the Visual Art Department and a couple of art history classes each semester for Washburn University. Spending time with her family and chasing their yard chickens takes up what little time Carla has left. Carla says, “Sleep? Ha!”

**TERESA VALERO (MA ‘88)** received a 2013 Governor’s Arts in Education Award in November 2013, from the Oklahoma Arts Council. Governor Mary Fallin will present the award during a special ceremony at the Oklahoma State Capitol. Teresa is an Applied Professor of Art and Director of the Ad Program at Tulsa University. She is also the co-founder and Creative Director of Third Floor Design (1992), a student-run design studio that provides high-quality services for nonprofit organizations in Tulsa and surrounding areas.

**APRIL WATSON (PhD ‘13)** co-curated the exhibition *Impressionist France: Visions of Nation from Le Gray to Monet* at the Nelson-Atkins Museum of Art. KCUR, the flagship NPR station in the Kansas City metro area, interviewed April along with her co-curator, Simon Kelly of the St. Louis Art Museum, about the recent exhibition.

**ANKENEY WEITZ (PhD ‘94)** curated the exhibition *Spaces & Places: Chinese Art from the Lunder-Colville Collection and the Museum of Fine Arts, Boston* for the Colby College Museum of Art.

**MARK WHITE (PhD ‘99)** co-curated the exhibition and co-authored the catalogue for *Art Interrupted: Advancing American Art and the Politics of Cultural Diplomacy* at the Fred Jones Jr. Museum of Art, University of Oklahoma.

PLEASE SEND US YOUR NEWS

Have a comment, idea, correction, picture, or news item for our next newsletter? Please send your information to us at arthist@ku.edu

GRADUATE STUDENT NEWS

MINDY N. BESAW co-curated the exhibition Go West! Art of the American Frontier from the Buffalo Bill Center of the West, along with Stephanie Mayer Heydt, American Art Curator at the High Museum of Art in Atlanta, where the show is on view through April 13, 2014. Mindy also contributed to the catalogue, Art of the American Frontier, co-published by Yale University Press, 2013.


ALISON MILLER received and accepted a Fulbright grant to Japan for the 2013-14 academic year! She is spending the year in Tokyo.

CORI SHERMAN NORTH published a preview piece on "Charles Bunnell: The Fine Arts Center Legacy Series" in the current May-June issue of American Art Review. It is her fifth article in the last seven years.

MYENGHEE SON is currently working to put together a special exhibition, Jongmyo, Royal Ancestral Shrine of the Joseon Dynasty, at the National Palace Museum of Korea where she is a curator.

RACHEL VOORHIES was awarded a 2013 NMK Museum Network Fellowship. The fellowship is designed to promote the advancement of Korean studies overseas by bringing participants from around the world to the National Museum of Korea for two weeks of professional lectures, presentations, research and site visits around the country.

LINDSEY WAUGH not only passed her comprehensive exams this past spring, but was also appointed assistant visual resources curator in the KU art history department and recently participated in the Amsterdam-Maastricht Summer University course, The New Rijksmuseum and the RKD: Presenting and Researching Seventeenth-Century Dutch Art and History.

ELIZABETH WILLIAMS accepted the position of Curator of Decorative Arts and Design at the Museum of Art, Rhode Island School of Design and co-curated the exhibition: Making It in America, which runs October 11, 2013 through February 9, 2014.
Snapshots 2013

A party to send Myenghee Son off to Seoul to work at the National Palace Museum of Korea. Left to right in back: Sooa Im, Shu-Yun Ho, Myenghee Son, Janet Chen, Eunyoung Park. Left to right in front: Sangnam Lee, Prof. Sherry Fowler, Prof. Marsha Haufler.

Chaz Kirchhoff, Meaghan Walsh, Morgan Philippi, and Prof. Marni Kessler are all smiles at the department’s opening year party.

At the Renaissance Society of America’s annual meeting in San Diego last spring. Left to right: Prof. Sally Cornelison, Ashley Elston (PhD ’11), Madeline Rislow (PhD ’12), Tera Lee Hedrick (MA ’05), Loren Whittaker (PhD candidate).

Prof. Anne D. Hedeman hosted her spring seminar class, along with guest speaker Petra Raschkewitz at her home. Left to right: Nichole Valliere, Laura Minton, Chaz Kirchhoff, Sean Kramer, Lauren Miller, Petra Raschkewitz, Brittany Conge, Katherine Morse, Beth Wood, and Prof. Hedeman.

Prof. Steve Goddard with Rachel Epp Buller (PhD ’04) and Deborah Wilk (PhD ’05) at the Southern Graphics Council International meeting in Milwaukee last spring.

Prof. Sherry Fowler and her Spring Seminar Class at the Nelson-Atkins Museum with Murphy lecturer Dr. Kevin Carr. Left to right: Rachel Voorhies, Yen-yi Chan, Rob Morrissey, Amanda Martin, Dr. Carr, Prof. Fowler, Jiyeon Kim, YeGee Kwon.
CONGRATULATIONS

The Department of Art History wishes to congratulate those who completed their dissertations this past year:

KEVIN GREENWOOD
“Yonghegong: Imperial Universalism and the Art and Architecture of Beijing’s Lama Temple”

STEPHANIE FOX KNAPPE
"Art Perpetuating Fame: Posters of Buffalo Bill's Wild West”

ELLEN O’NEIL RIFE
“The Exotic Gift and the Art of the Seventeenth-Century Dutch Republic”

APRIL WATSON

Hui Wang Martin (PhD ’12), Kevin Greenwood (PhD ’13), Ellen O’Neil Rife (PhD ’13), May 2013
The Kress Foundation Department of Art History deeply appreciates the generous financial support of friends and alumni. Your tax-deductible contribution may be sent to the address at the bottom of the page.

Please make checks payable to KU Endowment Association and indicate on the memo line that the contribution is for the Art History Development Fund. For more information, please contact the CLAS Development Director at (800) 444-4201, extension 357, or visit www.kuendowment.org.

Name: _______________________________________________________

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Phone: __________________________________________________________________________

Email: __________________________________________________________________________

Note: For the Art History Development Fund

TO:
KU Endowment Association
PO Box 928
Lawrence, KS 66044-0928
Graduate Student Reilly Shwab becomes the *Girl With the Pearl Earring* outside of the High Museum of Art in Atlanta, Georgia this past September.